

Leica

PHOTOGRAPHY

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Leica

PHOTOGRAPHY®

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COVER

Walter Benser

The thoughtful Benser approach is exemplified in this photograph of a familiar subject: strong composition lines filling the frame, human interest, and enough exposure for detail in the shadows. The Venetian gondolier was shot on Kodachrome with a 50mm Summicron f/2 on an M-3, 1/50 at f/6.3. See story on Benser's U. S. tour on page 24.

INSIDE COVER

Jules Alexander

Seagulls hovering over a bright Miami beach enabled Alexander to expose Panatomic-X at 1/1000 second and f/5.6 with his M-3 and 90mm Summicron f/2. Alexander says the birds were flying at about 16 knots into a 15-knot wind, so the shot was not as difficult as it might appear.

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.



one-man show

THOMAS HOEPKER, photojournalist

Observers of German photography have sometimes felt that much of it is more notable for its strict adherence to technical detail than for its qualities of perceptive evaluation.

So, it is gratifying to see the emergence of young photographers like Thomas Hoepker who not only break away from the traditional concept of mere mechanical reproduction, but who are also aware of their responsibilities as evocative interpreters.

Like so many of his colleagues, Hoepker began realizing the more plastic aspects of his medium through the use of the 35mm camera. Born in Munich twenty-three years ago, he started "taking pictures" at fifteen with the usual box camera and won a "35" as a prize in a student's photographic contest. A "professional" while still a History of Art student

at the University of Munich, he sold self-assigned feature pictures to various media. Hoepker now works out of Bonn and has for the past year-and-a-half been on the staff of the *Muenchner Illustrierte*, a weekly news-magazine. He travels frequently and is able to accept assignments for other publications.

Working simply with the 35mm, 50mm, 90 and 135mm focal lengths, he handles his camera knowingly and already his work shows maturity, taste and acumen. He enjoys most working with people, but admits to a certain hesitation to intrude. He feels he must learn to move in more closely, to become more personally involved with his subjects.

One of his best picture stories developed out of a visit to Calabria, in Italy's arid, poverty-stricken "heel". Passing through a small village in which an

Village cemetery. Calabria, Italy.







Mourner's farewell. Calabria, Italy.

one-man show (contd.)

Mausoleum wall. Calabria.



old man lay dying, Hoepker lingered on, watched and waited, and in a group of closely-knit photographs caught the simplicity and strength of a barren land and the mood of vigil and of inevitable death.

Among other things, he is currently at work on a series of profiles of well-known cartoonists for the new monthly *Twen*, a German version of *Esquire*. While on his first visit to New York recently he was able to add several American names to the series, notably that of Charles Addams.

Hoepker speaks of the problems facing the young photojournalist in Germany today, chiefly the difficulty of communicating with one another due to the lack of a common organization. He noted, too, the difference in working methods when carrying out an assignment for an American magazine and one in his native land. Most noticeable, perhaps, is the lack of cohesion that still exists in Germany between editor and photographer.

Hoepker has ambitious plans for the future. Already a "name" photographer in his native Germany, he is determined to continue developing his ability to delineate and to work as a photojournalist in the true sense of the word.—H. W.

Mourners. Calabria.







Collecting wood in East Berlin.

one-man show (contd.)

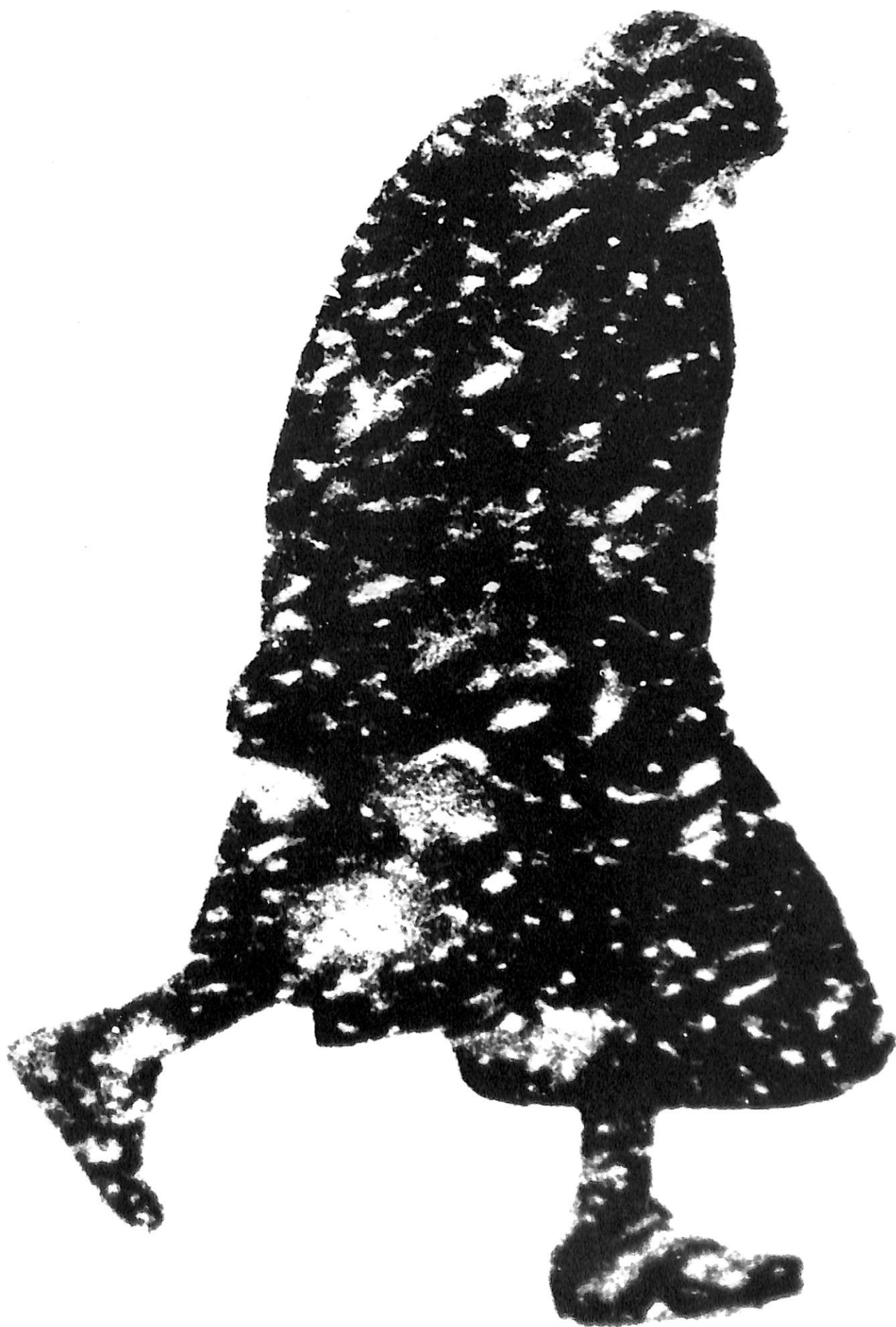


Macha Mévil, Parisian actress.

Rest hour in orphanage, Calabria, Italy.



Woman in blizzard.



close-up on wildflowers / Dr. Matthew Ratchford

for best results: carry your own sunshine

A wildflower in its native habitat has a Jekyll-Hyde personality. On the good side are its beauty, infinite variety of form and color, and its inability to bound suddenly out of the picture area like, for instance, a startled deer. On the other hand, it often grows where the light is poor and it may be so small that you will have to use special close-up techniques to photograph it properly. But the results will be worth the effort. And, fortunately, you can do much of the preparation for wildflower shooting before you even leave the house. With prepared exposure charts, proper close-up accessories for your Leica and a small portable electronic flash unit, the technique of close-ups becomes quite simple.

The illustrations for this article were done chiefly with the 135mm Hektor lens, the Visoflex I with 45° magnifier, Bellows with lens hood and Leica M-3. A small tripod, preferably with reversible elevator head, an exposure meter and a tape measure are also part of our flower-hunting outfit.

Illumination was sunlight when possible, and Braun Hobby "Pocket-Pak" electronic flash when there wasn't enough sunlight. The latter is an ideal unit for photography in the field, since it weighs only 23 ounces, including power pack, and gives a basic Kodachrome guide number of 32. It is battery-powered and the batteries are so small and light that it is easy to carry extra ones, fully charged, when you set out to take a great many pictures.

The 135mm lens on the Bellows permits focusing from infinity down to a 1:1 image-object ratio. With really tiny flowers, which call for a larger-than-life size image to bring out their beautiful details, the 125mm, 90mm, 50mm or even shorter lenses can be used with an adapter. To keep stray light from hitting the lens under any lighting conditions, and especially back-lighting, a bellows lens hood is a "must."

close-up exposure techniques

That extreme close-ups require greater than normal exposure is well known, and covered in standard reference books. When lens extension exceeds that offered by the normal focusing mount, the *effective* lens aperture becomes less than the indicated *f/stop*, and so extra exposure is needed.

This applies to close-ups taken with all light sources, including electronic flash. But flash illumination offers an additional problem, since reflectors behave somewhat less efficiently at close distances than they do at normal distances. So, we must alter our methods of computing lens aperture from the guide number and of measuring the lamp-to-subject distance. And we must go about it carefully.

There are three steps involved in arriving at an accurate exposure for close-up flash:

1. Measure the lamp-to-subject distance *with a tape measure* and *from the back of the reflector* rather than the front.
2. Use the formula below (a modification of the standard formula for deriving *f/stop* from guide number) to obtain the correct aperture setting.

$$\text{aperture} = f / \frac{\text{GN} \times 12}{D \times (r + 1)}$$

(GN = Guide Number
D = lamp-to-subject distance
r = ratio of reproduction)

This formula differs from the normal distance formula in only two ways: *the guide number is multiplied by 12* because the lens-to-subject distance will be expressed in inches (normal guide numbers are based on feet), and the ratio of reproduction of the subject matter (the "r" of the formula) plays a part in determining the effective exposure (*f/stop*).

Applying the above procedures will give technically consistent results, but it will not take your own tastes into consideration, nor will it take into account nuances of light and color. So, it is best to make a series of bracketed exposures instead of a single shot in each case. This is especially important because you will almost always be rounding off the actual aperture setting produced by the formula (i.e.: a recommended aperture of *f/11.7* will be set at *f/11*).

With a narrow-latitude color film such as Kodachrome, a typical series of exposures might be: (1) the calculated exposure, (2) a half-stop more than the calculated exposure, (3) a half-stop less than the calculated exposure, and (4) a full-stop less than the calculated exposure. As you gain experience you may want to reduce the bracketing exposures—not for safety, but to experiment with subtle color saturation differences in the final slides.



Close-up on Eastern Trout Lily, 135mm Hektor plus Visoflex and extensions

Normal distance, same lens, same flower.



All pictures are from daylight Kodachrome originals.

ratios of reproduction

It is simple to determine the ratio of reproduction when you are using the 135mm or 125mm lens on the bellows, since these are marked on the tracks of the bellows and you can read them off directly. Tables in the Leitz brochure #12-14, "Universal Focusing Bellows," give the ratio of reproduction for lenses of other focal lengths *in terms of settings on the 135mm scale of the Bellows*. (Copies of this booklet are available from the editor...Ed.)

For scale settings not covered by the tables, you can use the following formula to determine "r":

$$r = \frac{D - F}{F} \quad \text{That is: } r = \frac{\text{lens-to-subject distance} - \text{focal length}}{\text{focal length}}$$

Take these measurements *from the position of the lens diaphragm* and remember to keep all values in the same units! Convert all metric focal lengths into inches. An inch equals 25.4mm or 2.54 cm.

a step up

Close-up photography takes a bit more effort than the simple button-pushing or snap-shooting, but the results are well worth the care involved. After you have run through a dozen close-up exposures using one or both formulae given here, calculating the diaphragm settings will become second nature.

for instance:

Here are some examples of how to use the formulae described in the text: assume you are using the 135mm lens to take a life-size Kodachrome of a small blossom, and using the "Pocket-Pak" flash at 10 inches (from back of reflector) for illumination. The ratio of reproduction (r), as shown on the bellows scale is 1.0. Then the aperture equals

$$f / \frac{\text{Guide Number (multiplied by 12)}}{D \times (r + 1)} \text{ or } \frac{32 \times 12}{10 \times (1 + 1)}$$

$$\text{or } \frac{384}{20} \text{ or } 19.2 \quad \text{Therefore, aperture} = f / 19.2, \text{ or between } f / 16 \text{ and } f / 22.$$

To find the ratio of reproduction (r) when working with another lens, use the second formula.

$$r = \frac{D - F}{F}$$

Assume a 50mm lens with 5" lens-to-subject distance.

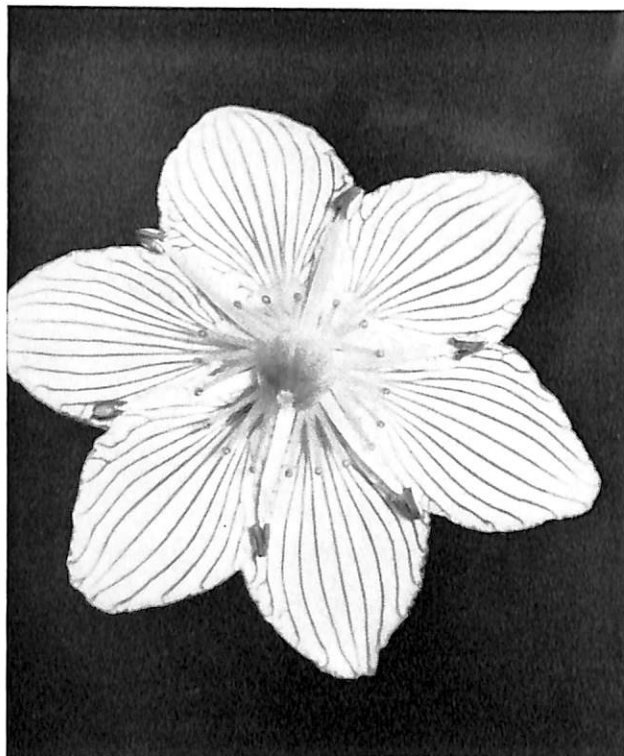
$$\text{then } r = \frac{5" - 1.97"}{1.97"} \text{ or } \frac{3.03}{1.97} \text{ or } 1.54$$

Using this ratio in the first formula assuming a flash-head distance of 14" gives

$$\text{aperture} = f / \frac{\text{GN}}{D(r + 1)} =$$

$$f / \frac{384}{14(1.54 + 1)} = f / \frac{384}{35.6} = f / 10.8, \text{ or } f / 11.$$

Northern Pitcher Plant.



Flash close-up of Eastern Parnassia was done with Visoflex, Bellows and 90mm Elmar; subject distance 14.5 inches.

Sunlit flower group includes Eastern Parnassia, Great Blue Lobelia and Autumn Ladies Tresses, from five feet with the 135mm Hektor.



new products

accessories include copying stand, close-up attachment, turret

four-in-one copying stand is here

provides 1:3, 1:2, 1:1.5 and 1:1 ratios

A new precision attachment, the exotically-named BEOON, is a versatile replacement for both the discontinued 1:1 copying stand BELUN and its companion the BEHOO. The BEOON is a rugged, precision-made stand which takes either screw-threaded or bayonet-mounting Leicas, and which will copy anything from 1 x 1½ inches to 3 x 4½ inches.

The device has a sturdy base, with cut-out area to frame objects to be photographed at a 1:3 ratio. Removable masks which fit into the cut-out area outline the fields for ratios of 1:2, 1:1.5 and 1:1. Appropriate combinations of extension rings to produce a given ratio are engraved on the BEOON's base.

The appropriate extension ring or combination of rings is mounted on the BEOON and the camera lens is then attached to it. Lens ring A, which is always used, accepts bayonet-mounted Leica lenses; a bayonet adapter supplied with the BEOON adapts screw-threaded lenses to the extension rings.

When "M" model Leicas are used, the bayonet adapter is attached to the threaded camera collar of the BEOON. Screw-mounted Leica bodies attach directly to this collar. Any 50mm Leitz lens can be used on the BEOON except the Summarit f/1.5 (excepted for optical rather than mechanical reasons).

focusing

With the desired mask in place, rough focusing is done by adjusting the helically threaded pillar up or down by means of a milled focusing flange. Ratios of reproduction are engraved directly on the rear of the threaded pillar, and the pillar is locked at the appropriate setting by a hand-tightened set screw.

Critical focusing is accomplished with a focusing magnifier (supplied with the unit) which is then replaced by the camera body. No further adjustment is needed until the ratio of reproduction is changed.

The BEOON, which weighs only 26½ ounces, is easily stored or packed for carrying. A milled collar at the base of the pillar can be loosened to disassemble the unit.

Among the many uses for the BEOON is the copying of color transparencies. By adding the B ring to the A and D rings recommended for 1:1 copying,

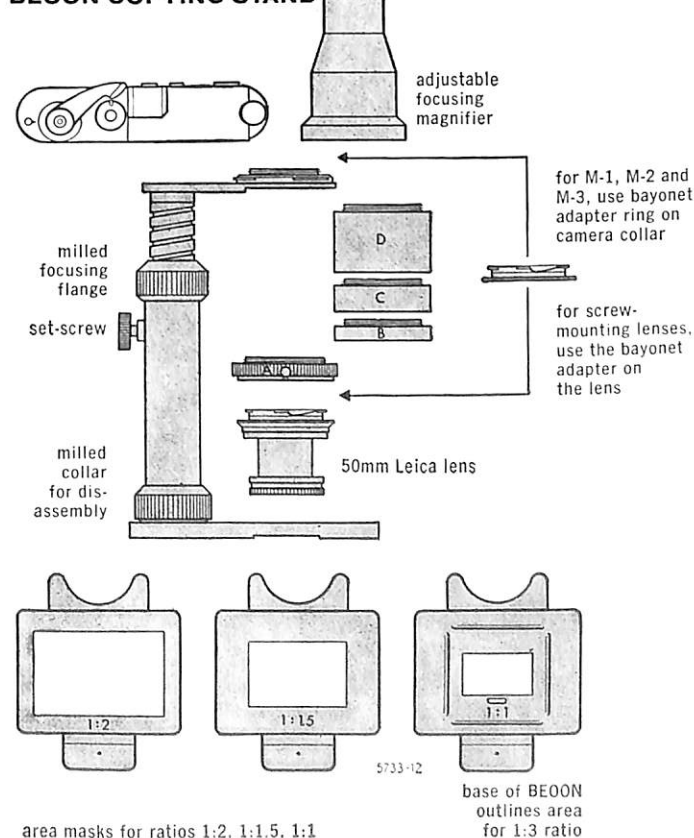
it is possible to copy cardboard-mounted slides without including the unwanted white border (inner edges of the mount) which would appear if the A and D rings were used alone.

The BEOON (Catalog Number 16,511) is \$55.50.

SETUP for 1:2 ratio is BEOON device with M-3, 50mm Elmar f/2.8 lens. Tubes and masks are used in combinations for other ratios. At right, magnifier is used for focusing before mounting camera. Camera replaces magnifier when focus is set.



BEOON COPYING STAND



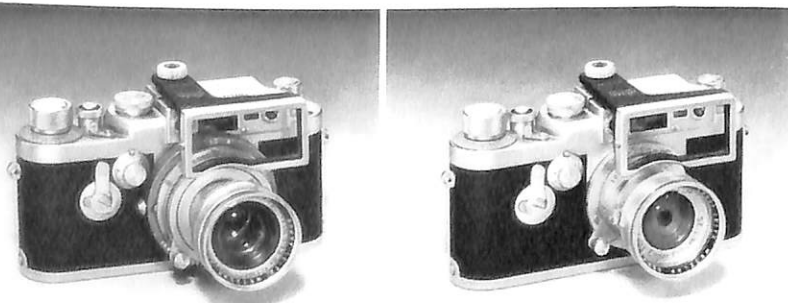
close-ups through the IIIg 'finders meet the ADVOO close-focusing device

The benefits of through-the-finder close-up photography in the 34-to-20-inch range are now available to IIIg owners who use the new ADVOO Optical Close-Focusing Device. The ADVOO is designed for use with 50mm Leitz lenses which have a 42mm front diameter. And with filter adapters Number 13,154 and Number 13,078, it can be used respectively with older 50mm lenses having a 36mm front diameter and with the Summarit 50mm lenses.

two parts

There are two parts to the ADVOO—a positive front supplementary lens and an optical viewing unit. The lens screws into the threaded, 42mm front flange of 50mm lenses (or proper adapter) and the optical viewing unit slips into the camera's accessory shoe, covering the range- and viewfinder windows. The viewing unit modifies the images in the finders, and adapts the whole system for close-up focusing and framing with automatic parallax compensation from 34 inches down to 20 $\frac{3}{4}$ inches. The new ADVOO (Catalog Number 16,503) is \$24.00.

ADVOO device on IIIg with 50mm Elmar f/2.8 lens, 42mm front diameter (left). At right is ADVOO on older 50mm Elmar f 3.5 lens, 36mm front diameter, requiring filter adapter Number 13,154. See text for focus range details.



turret speeds lens changing revolving mount holds three lenses

Lens-filled pockets and lint-filled lenses are not only inelegant, but, with the introduction of the lens turret for "M" model Leicas, indefensible as well.

The turret is photography's answer to the Gatling gun, and makes a nimble lensman out of the most five-thumbed camera fan in the fraternity.

three focal lengths

The turret fits any bayonet-mount Leica, but accepts *screw-mounted*, rangefinder-coupled Leica

lenses *only*. Used with the M-3, it accepts 50mm, 90mm (rigid-mount f/4) and 135mm lenses and automatically actuates the camera's built-in frame-lines as lenses are positioned in the camera. With the M-2, 35mm, 50mm and 90mm lenses are used, again with the automatic appearance of the proper frame-line.

Leica lenses of other focal lengths can be used, but without providing the automatic frame-line feature. (Certain lenses with wide base-dimensions are excepted, however.) Other lengths, of course, will require separate viewfinders or a universal viewfinder.

how it works

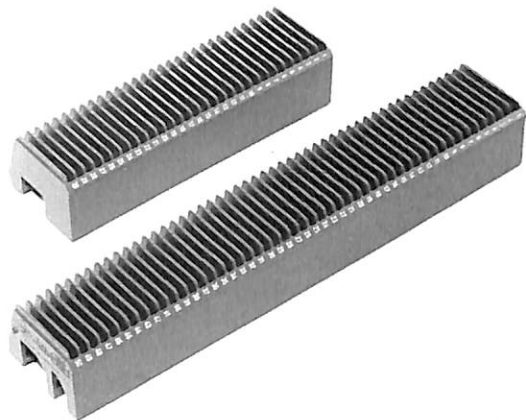
The turret has a strong handle for hand-held shooting. The handle includes a tripod socket at the bottom. There is also a permanently attached Leica base plate. To attach an "M" Leica, the camera base plate is removed and the camera body mounted on the turret's base plate.

The turret requires screw-threaded lenses because its quick-change mechanism is based on the $\frac{1}{8}$ th turn Leica bayonet mount. The turret flanges are, in effect, bayonet adapters for threaded Leitz lenses. The turret is operated by means of a key on its rear face, just below the point at which the camera is mounted. Turning this key clockwise causes the turret's three-lens spider to disengage from the lens flange, move straight forward, clearing the "M" Leica's bayonet mount. Continued clockwise turning causes the lens-spider to revolve until the next lens is directly in front of the bayonet lens-mount. At this point the key is turned counter-clockwise and the spider retracts inside the turret-mount and locks into place; the bayonet lens flange makes automatic contact with the Leica's rangefinder and automatic frame-selector mechanisms. In operation this is a lot easier to do than to describe, and lenses can be changed with amazing speed.

Turret's Catalog Number is 14,082; price, \$81.00.

TURRET. Hand-held in action (left). Changing lenses (right).





LARGE CAPACITY 50-slide magazine (front) for Pradovit F shown with standard 30-slide magazine.

new 50-slide magazine gives uninterrupted projection

Magazines for the Pradovit F are now available with 50-slide capacity. The greater number of slides accommodated in the new magazines provides a 66 per cent longer show—without the need to reload an additional magazine into the projector. The 50-slide magazines come packed two to a sturdy cardboard storage carton. Catalog Number is 19,355; price, \$5.70 per box of two magazines.

precision film trimmer for 35mm handles even stereo pictures

A precision film-trimming device to improve the slidemanship of all 35mm users (including stereo enthusiasts) is now available. The Swiss-made Perocut trimmer, product of the makers of Per-O-Color slide binders, is equipped to do exact trimming of 35mm negatives and color transparencies 24mm x 36mm, 24mm x 24mm, 18mm x 24mm and stereo frames 24mm x 30mm and 24mm x 23mm.

Film is moved through the trimmer and across an illuminated working surface by sprockets, assuring scratch-free operation. When the dividing line between negatives is aligned with the appropriate frame-size indicator at the edge of the lighted work area, a single stroke of the built-in trimming knife cuts the negative or transparency to exact size. For color films with black lines between frames, a round illuminated control window is used to position the film. Speed, simplicity and precision distinguish the operation of the new device.

The Perocut trimmer is especially useful in preparing individual color slides for glass-binding, since transparencies removed from cardboard mounts often vary considerably in length, and must be trimmed to fit the glass mounts.

Perocut Catalog Number is 19,876; price, \$16.50.



threaded-lens adapter for OTZFO extreme close-ups with the Visoflex II

A simple adapter ring (Catalog Number 16,473) is announced for the OTZFO Universal Focusing Mount with screw-mounting Leica lenses (including the Focotar), on the Visoflex II for close-up photography.

Because of the increased lens extension produced by the combined Visoflex II, OTZFO mount and new adapter ring, screw-threaded lenses cannot be focused to infinity. However, they do provide a wide variety of possibilities for close-up and macrophotography. Focus control is provided not only by the OTZFO mount, but by the focusing mount of the individual lens as well.

The price of the screw-mount lens adapter (Catalog Number 16,473) for the OTZFO is \$8.70.

FOCUSING CHART FOR SCREW-MOUNT LENS ADAPTER, OTZFO AND VISOFLEX II WITH LEICA LENSES

screw-mounting Leica lens†	approximate subject-to-film distance using OTZFO range only (lens mount set at ∞)		approximate area covered using OTZFO range only (lens mount set at ∞)	
	Minimum	Maximum	Minimum	Maximum
28mm	5 1/16"	6 3/4"	4 1/16" x 4 1/16"	5 1/16" x 7 1/16"
35mm	6 1/2"	7 3/8"	5 1/16" x 7 1/16"	7 1/16" x 10 1/16"
50mm*	8 7/16"	9 1/2"	7 1/16" x 10 1/16"	10 1/16" x 15 1/16"
90mm	14 9/16"	14 1/2"	8 1/16" x 12 1/16"	1 1/16" x 1 9/16"

*ELMAR f/2.8 or f/3.5 or FOCOTAR f/4.5 are recommended
†Lenses of other focal lengths can also be used

alternate for OUBIO adapter

21.5mm tube can replace or supplement it

Visoflex II owners who wish to use lenses designed for the Visoflex I (125mm and short-mounted 135mm Hektors, 200mm and 400mm Telyts) now have a choice of either the OUBIO adapter or the recently-announced 21.5mm tube to couple these lenses to the Visoflex II. The new tube is rugged and made to extremely high tolerances. The 21.5mm tube is especially welcome because it is immediately available, while deliveries of the OUBIO adapter have required an indefinite waiting period.

In addition to its prime function, the new tube can also be used as an extension for close-up work, particularly with the 200mm and 400mm Telyts, whose normal closest focusing distances are 10 feet and 25 feet respectively. Used along with the OUBIO, the new tube provides a minimum focusing distance of 4 feet, 11 1/2 inches for the 200mm Telyt and 14 feet, 6 inches for the 400mm Telyt.

Catalog Number is 16,476 and price is \$5.40.

CLOSE-UP RANGE FOR VARIOUS LENSES WITH VISOFLEX II, OUBIO AND NEW 21.5 mm. TUBE

lens	approximate subject-to-film distance using lens mount focusing		approximate area covered using lens mount focusing	
	Minimum	Maximum	Minimum	Maximum
125mm	25 1/2"	37 1/2"	3" x 4 1/2"	5" x 7 1/2"
135mm	31 1/2"	44 3/4"	3 1/8" x 4 1 1/8"	5 1/2" x 8 1/4"
200mm	4' 11 1/2"	7' 7"	4 1/2" x 6 3/4"	8" x 12"
400mm	14' 6"	28' 1"	7 1/2" x 11 1/4"	17" x 25 1/2"

I like dull days! / *Y. Ernest Satow*

clouds can be a photographer's best friend

I once read that dull, cloudy days produce disappointing pictures and I know that many photographers avoid cloudy days for shooting. But they're wrong!

To me, rainy and cloudy weather is the most ideal in which to take pictures. On cloudy days, nature has a different look that is imaginative and beautiful.

Perhaps you're wondering what subjects could look good in dismal weather. Well, take a tree, for instance. Take a close-up meter reading from the bark, compose the picture carefully, silhouetting the tree against a span of gray sky, and shoot. Since the overcast sky will be overexposed, the picture (which will look best if printed on contrasty paper) will show the sculptured form of the tree against a pure white sky. The tree shown this way becomes a symbol of all trees rather than a picture of an individual tree—and is more aesthetically real than if it were shown with crisp highlights and shadows against a blue sky.

Or, consider portraits. The subdued light of cloudy weather is one of the finest types of portrait lighting. Your subject will not squint and, because he or she is relaxed, the portrait will have a more natural expression. You will see that the soft, beautiful modeling it gives to features produces a far more attractive picture than would harsh sunlight. You need not worry about balancing highlight and shadow illumination, or about jagged, unflattering shadows.

color

For color photography, cloudy weather produces beautiful and delicate pastel tones. In a beach scene, for example, there is no other light condition more conducive to making ideal color slides. It's easy to see why. For one thing, the brightness scale of the light is held well within the latitude of the color film. For another, sand acts as a natural reflector, filling in shadowy areas and concentrating picture interest on the color and composition of the scene.

However, the light on cloudy days is much bluer than the sunny daylight for which daylight color films are balanced. If you shoot without a corrective filter over the lens, your cloudy-day color shots will look too cold and bluish. For that matter, beach and mountain shots and pictures taken in the shade, even on sunny days, require a filter for the most pleasing results.

A good all-around corrective filter to counteract excess bluishness in color transparencies is the Leitz Skylight. Another possibility is the Leitz UVa, an ultra-violet-absorbing filter primarily for black-and-white photography, but useful for color as well. If you should be shooting Type "A" Kodachrome outdoors with a Leitz Type "A" conversion filter, this filter will also correct excess bluishness.

film-developer combinations

I usually use slow films for shooting in bad weather. I do so because I want maximum negative quality.

Of the slow, thin-emulsion films, I prefer Panatomic-X. Even slower emulsions like Adox KB-14 do a beautiful job, too, but I normally choose Pan-X, because it not only gives me quality but good speed as well. Adox KB-17, Agfa Isopan F, Ilford Pan F and Perutz Perpantic 17 are also in the Pan-X class. To obtain proper negative contrast, these films should be rated at higher than the normal ASA index. In some cases, development time should be slightly prolonged. Specifically, I usually rate Pan-X, Agfa Isopan F and Ilford Pan F at 64 for ASA-calibrated meters. Adox KB-17 and Perutz Perpantic-17 I rate as high as an exposure index of 80. In choosing developers I look for "pep" to give snap and sparkle to negatives which have been exposed in flat light. Such developers as FR X-22, Agfa Rodinal (at 1:50

NATURALNESS is the hallmark of cloudy-day portraits. Subjects don't squint; shadow placement is never a problem.





VIRTUALLY GRAINLESS BLOW-UP from small section of negative results from use of thin-emulsion film. If taken in bright sunlight, scene would have been far less effective.

dilution) and Perutz Perinal are my favorites for cloudy-weather negatives. The developing time you find in the instruction sheets for X-22 and Rodinal will give good over-all contrast. If you use Perinal, extend the recommended time for about two minutes.

Contrast should be controlled according to the effect desired. For instance, radical underexposure plus extended development time of 25 per cent may be effective for certain subjects, such as the illustration on p. 18 (upper left), where the effect depends on a short but extreme tonal range.

With medium-speed films, strict care is necessary in exposing in order to avoid a harmful overexposure and to preserve good grain structure, particularly in the middle tones. Again, exposure indexes should be increased over the ASA rating. Generally, indexes of 250 to 320 should be the standard level of exposure

for shooting in cloudy weather on medium-speed emulsions like Plus-X. Ethol UFG is, in my opinion, an excellent developer that should give you top quality negatives with these films. Of the films of this speed group, Ilford FP-3 (Series II) produces the best grain crispness and sharp contours. Adox KB-21 and Kodak Plus-X follow quite closely in terms of quality.

I do not use fast emulsions, because they have inherently far less contrast than the slower films—not to mention greater graininess. Besides even in the dimmest daylight, the medium-speed films have enough speed for almost all purposes.

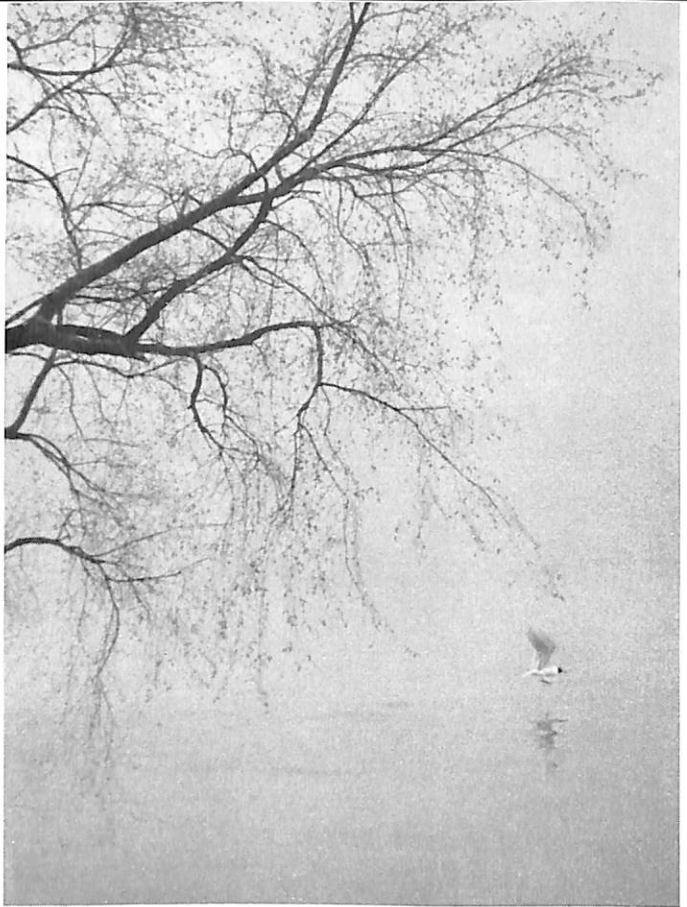
I print my bad weather shots on No. 3 paper to get brilliant gradation. Even No. 4 paper may be useful for photographs that require a good tone separation. For extra sparkle and tone separation, I dilute my paper developer 1:1 instead of the normal 1:2.

MELANCHOLY WINTER MOOD would be destroyed by bright sunlight and strong shadows.





ESSENTIALS ONLY. Flat light, short tone scale make a symbolic picture from what would otherwise be a literal statement.



PENCIL-SKETCH QUALITY is evident in this gray-day photograph, which somewhat resembles a Japanese bird print.

AUTHOR'S PERSONAL VISION is stamped on this beach scene. Stark play of black against white areas would be lost with blue sky or sparkling water.



basic camera handling

some ways to better Leicamanship

The difference between superb and indifferent Leica-handling is often not great, for the camera is easy to use. But experts have learned that certain techniques produce sharper pictures and can even make the difference between getting the picture and missing it entirely. Here are a number of ways to handle the Leica in varying situations. Study them, and practice them and we think you will see a happy improvement in the quality of your pictures.

camera handling and shooting techniques



HORIZONTAL CAMERA is most-used technique. Right hand has a firm grip on the end of the camera, finger rests securely but lightly on release button. Other fingers are clear of finder-system windows. Left hand provides support for lens and camera body as thumb and index finger control focusing ring of 50mm Dual-Range Summicron.



SWITCH GRIPPER can reverse the role of left and right hands, yet still handle the camera and lens fast and easily. But with this method, right hand must be shifted back and forth between lens and film advance lever between shots.



INEPT FOCUSMANSHIP brings the left hand into an awkward position that provides no lens support. This is wrong!



VERTICAL CAMERA with release-button top-side is popular, correct, but somewhat conspicuous hold.



LESS CONSPICUOUS hold for verticals provides steady, braced support from right arm. But hand must be removed from camera to operate film advance lever. Normal lens needs no extra support from focusing hand with this hold.



WITH LONG LENS focusing hand also serves as a brace to minimize the chance of vibration.



SOFT RELEASE by pressure of the first joint rather than the tip of the index finger is good technique, does not jar camera. It is better suited to large hands than to small, however.



FINGERTIP RELEASE is good form, but care should be taken to press rather than jab the button. Focusing hand provides lens support—especially important with longer lenses.



POOR HOLD results in slow focusing, lack of support for lens and increased danger of camera movement.



WITH **STRAIGHT MAGNIFIER** for work below eye-level, camera-with-Visoflex is pressed against the chest for steadiness.



200MM TELYT on horizontal Visoflex II brings left hand further forward, under center of balance of camera, Visoflex and OUBIO adapter.

hand-holding the Visoflex II



HORIZONTAL CAMERA with Visoflex II is held in the same way as for rangefinder use, but middle finger operates the reflex mirror.



VERTICAL CAMERA with Visoflex II is best held by the elbows-down technique.

VISOFLEX II EXPOSURES are made by pressing shutter release button which trips mirror first, then shutter. Middle finger stays clear of mirror-return lever, but ready to press it to re-position mirror after exposure is made.



other handy techniques



PROFESSIONAL'S CHOICE is this unobstrusive method. Action-ready camera calls for a firm grip on one end, with carrying strap looped around wrist.



"I AM A CAMERA" METHOD, too often used by hobbyists, telegraphs that pictures are about to be shot—a practice fatal to lively, natural photography.

DOWNSIDE UP camera rests firmly against the forehead. This is a steady if unorthodox hold which also reverses the direction of shutter travel (normally from right to left when the camera is rightside up). This helps to minimize possible distortion in action shots where subject is moving opposite to shutter's normal direction.



RAPID-WIND ACCESSORY available free to all owners of knob-wind Leicas is the right index finger. After exposure has been made, the base of the index finger is pressed against the winding knob and the finger drawn rapidly back while kept rigid. This quick, easily-learned motion winds the shutter and advances the film more quickly than it can be described.



CENTER OF FOCUSING MOVEMENT. Half of the focusing movement in a normal (50mm) lens mount is used in focusing from infinity down to about seven feet. The remaining movement is needed to go from six feet to the minimum distance of three-and-a-half feet. So, a good practice is to preset the focus to seven feet, leaving an equal amount of movement in either direction to change focus as you switch rapidly from one subject to another.



CAMERA IN CASE. When shooting with the camera in its case, use the shoulder strap as a brace. Notice that the strap comes up inside the right arm and around the left wrist. Experiment with strap length until, with camera at the eye, the strap is tight under the arm and against the wrist, while the camera is tight against the nose and cheekbone. The case front, of course, should hang down out of the way of the lens.

which color film? / *David B. Eisendrath, Jr.*

how to choose the right one for the job

The serious 35mm color photographer today finds himself like a golfer with a fully equipped bag of clubs: able to cope with any situation provided he knows which tool to use for which situation. Or he may be hopelessly confused by the variety of materials and the apparent complexities of present-day picture-making.

To help you to photograph almost anything anywhere, the accompanying chart compares and evaluates the available materials.

the basic question

The first and most important question is: what is the end result required? If all you want is a transparency and perhaps only rarely a print, stick to positive transparency material: it's quickest, cheapest, easiest for this purpose. If you are seriously concerned with both quality black-and-white and color prints, or if you want many, many slides duplicated, consider color negative materials: they were designed with this in mind. Be aware, however, that you can also make prints in color or black-and-white from either reversal positive or color negative. And you can make positive transparencies of good quality from color negatives. Primarily, the color negative materials serve as intermediates to produce inexpensive duplicate prints or transparencies. If all you need is a single transparency, the negative material technique is expensive and complicated for your needs.

processing control

The next thing to think about is whether speedy processing is required, or whether manipulation and control during development are desired. In either case, then, you will not want to use Kodachrome because (a) you cannot process it yourself, and (b) no special treatment during development is possible. However, Kodachrome's tamper-proof processing gives you a reliable standard by which you can judge the performance of equipment or illuminants. Furthermore, if you go back and make similar pictures under the same conditions you have assurance that the processing will be as nearly identical as possible.

On the other hand, you may need fast processing or you may want special manipulation to "push" the speed a stop or so. If so, don't choose Kodachrome.

simplification

Another choice you face in selecting material is one of simplifying film stock. Several types of color films are made, color-balanced for the light conditions under which most pictures will be taken. In 35mm films we have: DAYLIGHT, designed for scenes illuminated by bright sunlight, blue flashbulbs, or electronic flash. TYPE F or FLASH, designed for use with clear flashbulbs. TYPE A or FLOOD, designed to be used with photofloods which have a color temperature of 3400°K. TYPE B or TYPE T, designed to be used with tungsten incandescents with a color temperature of 3200°K, and well suited to incandescent available-light shooting. Eastman Kodak calls these films Type B; Ansco calls them Type T, or Tungsten.

"Universal" Kodacolor is designed for use with daylight or clear flash without filters. Agfacolor is used without filters with daylight and most tungsten sources. Balancing of both is done in printing.

Of course, with filters we can use tungsten film with daylight, and so on. Probably the question I am asked more than any other is: which is best? The answer is: as a rule, the film used for the purpose for which it was designed gives best results. However, a film used with a filter and with an illuminant for which it was not primarily designed will give very satisfactory results most of the time. The one exception I would make is that Daylight film used with a filter and exposed by the light of photofloods is usually only fairly acceptable. My personal recommendation is not to expect too much.

Note that a film designed for floods or incandescents gives excellent results when filtered and used with clear flashbulbs or when filtered with daylight. There is not much loss of speed, either. If you're going on a long trip, let's say, and plan to do most of your picture-making out of doors, then by all means use Daylight films, and do your indoor or low-light level shooting by supplemental light from blue flashbulbs or a small portable electronic flash unit. This won't cover every situation, of course; if you want to make most of your pictures indoors, by existing tungsten light, then you must consider the indoor films as your basic tool for this phase of your picture-making and use a conversion filter for the outdoor daylight shots you may want the next day.

COMPARATIVE CHARACTERISTICS OF 35mm COLOR FILMS

Positive (Reversal) Films								
	Type ¹ & Speed (for ASA- scaled meters)	Conversion Filter	Speed with Conversion Filter	Exposure Latitude ²	Graininess	Color Characteristics	Resolution and Sharpness	"Pushability" ³
Anscochrome	Daylight 32	for tungsten light: 80B	12	1 stop either direction	fine grain	soft, warmish	extremely good	1 stop excellent 1½ satisfactory
Super Anscochrome	Daylight 100	for tungsten light: 80B	40	1 stop either direction	fine grain, almost as fine as Anscochrome	soft, warmish	extremely good	1 stop excellent 1½ satisfactory
	Tungsten 100	for daylight: 85B	80					
		for photofloods: 81A	100					
Ektachrome E-2	Daylight 32	for photofloods: 80B	12	¾ stop either direction	rather fine grain	slightly cold, bright, high contrast	very good	¾ stop (some subjects may allow more)
	Type F 16	for daylight: Leitz "F" or 85C	16					
		for photofloods: Leitz "FP" or 82A	16					
		for 3200°K.: 82C	12					
Ektachrome High Speed E-2	Daylight 160	not recommended		1 stop either direction	rather fine grain	slightly cold, bright, contrasty	very good	1 stop excellent 1½ satisfactory
	Type B 125	for daylight: 85B	80					
		for photofloods: 81A	100					
Kodachrome ⁴	Daylight 10	with photofloods: 80B	5	½ stop either direction	extremely fine grain	intense, bright contrasty	excellent, wonderful!	none
	Type F 12	with daylight: Leitz "F" or 85C	10					
		with photofloods: Leitz "FP" or 82A	12					
		with 3200°K.: 82C	10					
		with daylight: Leitz "A" or 85	10					
	Type A 16	with 3200°K.: 82A	12					
Color Negative Films								
Kodacolor	"Universal" 32	with photofloods: Leitz "FP" or 82A	20	½ stop under, 1½ over	very fine grain	manipulated in printing	extremely good	see notes ⁵
		with 3200° K.: 82C	16					
		for electronic flash: 85	—					
Agfacolor CN 14	"Universal" 20	not required	—	½ stop under, 1½ over	extremely fine	manipulated in printing	excellent	1½ stops excellent
Agfacolor CN 17	"Universal" 40	not required	—	½ stop under, 1½ over	very fine	manipulated in printing	extremely good	1½ stops excellent

1. Note that Eastman Kodak films for 3200° tungsten light sources are called Type B; similar Ansco films are called Tungsten.

2. Exposure latitude depends somewhat on subject contrast, brightness, and illumination.

3. "Pushability" depends not only on subject brightness and contrast, but acceptability of finished result. Most materials push one stop with barely noticeable degradation, and can be pushed two stops under most conditions. But variations in emulsion and subject often govern the limits of forcing extra speed.

4. New Kodachrome to be introduced late this year or early in 1961 will have a Daylight speed of 25 and an artificial light speed of 40. The latter will probably be a Type A film for photofloods. It will probably retain all the fine characteristics of regular Kodachrome and perhaps even introduce improvements. Kodachrome is processed only by Eastman Kodak or its licensees; no control in speed during processing is possible.

5. Color negative material can be pushed somewhat and acceptable prints made with some filter juggling, but few photo labs will offer this service.

But remember: *no one film is best for all purposes; each film is best when used for the purpose for which it was designed.*

From the chart you will see that films differ in several characteristics. Unfortunately the most desirable characteristics are always obtained with some sacrifice. It would be wonderful to have a high-speed film with fine grain, high resolution, faultless color fidelity, and great exposure latitude and capable of being controlled in processing to give several times its already-high speed. But it just can't be done within the limits of present-day color film technology.

Of course, each film has a place and use. This is why I recommend that every photographer know the characteristics of the different materials so that he can pick the best tool for the job.

A brief rundown of some of the uses to which I put the various materials may guide you in making your own choices: I use Kodachrome when I need greatest resolution, finest grain, and when speed is not necessary. Regular Anscochrome and Ektachrome E-2 are my standard work horses for everyday shooting. They have good grain structure and sharpness, can be processed quickly, can be manipu-

lated in processing, and enlarge reasonably well for reproduction. Ektachrome E-2 Type F is my choice for general coverage with flashbulbs.

Super Anscochrome and High Speed Ektachrome are the available-light films and my choice when I must stop action at small apertures. Super Anscochrome gives soft contrast, warmish color; High Speed Ektachrome has a little more snap, but too much for some contrasty subjects or lighting conditions.

I use Kodacolor or Agfacolor when I make slides and my clients want many sets of them. I find it excellent when both black-and-white and color prints are required.

Each of the many types of films has enough latitude and versatility to pinch-hit in other situations, too. When the high-speed emulsions are too fast for the brightest of sunlit situations, a neutral density filter or polarizing filter will cut down its speed. When a medium-speed film isn't quite fast enough for a given lighting condition, the film speed can be boosted in development.

Each type and kind of film has its place. Knowing when and where to use each film will greatly extend the scope of your picture-making.

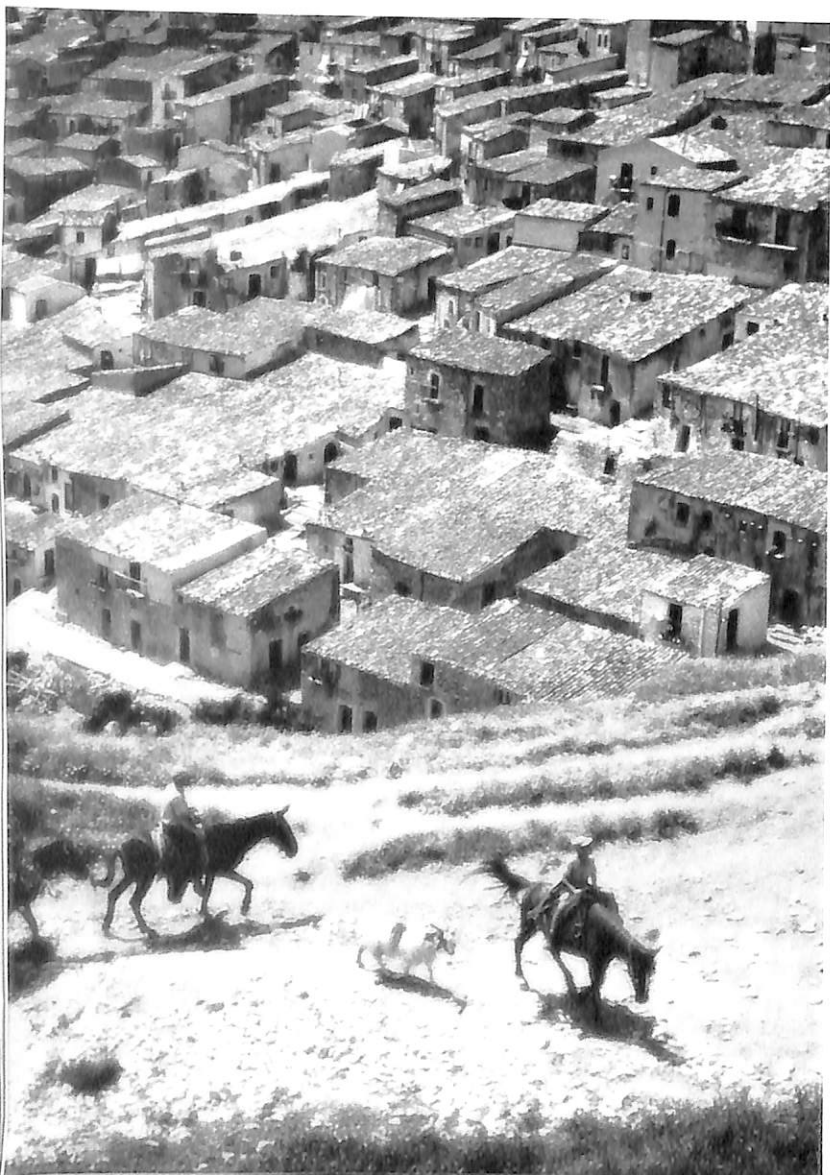
Walter Benser on the trail / *Ralph Miller*

lecturer comments on photography in the U.S.

"The biggest problem facing the American camera enthusiast," stated a man who has trekked three times across the U.S.A. from coast-to-coast and border-to-border since 1955, "is too much film and too little time."

In the main New York City offices of E. Leitz Inc., uttering this statement, was Walter Benser, a man whose Will Rogers style of humor and magnificent 90-minute color slide presentation has become a Leica trademark as much in the oil lands of Texas as in the sheeplands of Colorado, as much of an attraction in the make-believe land of California as in the nuts-and-bolts mecca of Michigan.

PRESENCE AND PLACEMENT of horses and riders add depth and life to scene, make a picture instead of a snapshot.



Benser's photos from color originals.

"After visiting Europe, Africa, Asia and South and Central America one reaches the inescapable conclusion that Americans are a tremendously fortunate people. They have magnificent roads and highways—I shall have traveled over 20,000 miles of them by the conclusion of this tour of some 60 one-night stands—and a wealth of magnificent camera targets, both natural and man-made, nearly any direction you look. But they do not have time; they are always in a hurry."

Then Benser drew a mental picture of some other differences between photography as he sees it today in his native Germany and in the U.S.A. Color film is used in abundance by Americans; sparingly by the more economy-conscious German enthusiasts.

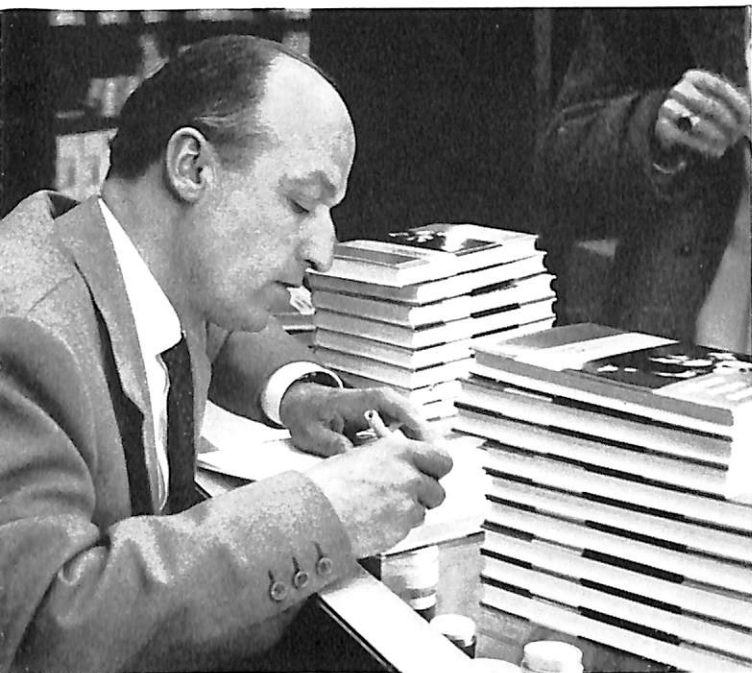
"Americans are now undergoing a transition, however," continued Benser, "which could conceivably offer our world of photography its last great opportunity to obtain an entire new army of converts. The work-week is being shortened in the U.S.A.; the pleasure week-end is being lengthened. Furthermore, Americans are learning there is less satisfaction in non-creative recreation such as baseball, bowling or golf than in creative forces such as painting, gardening and, especially, photography."

Then Benser cited examples to prove his point. In Battle Creek, Mich., for instance, more than 1,600 people jammed the presentation hall on a Sunday afternoon. The conclusion of the program produced a mass zeal...people streamed out of the darkened hall into the mid-afternoon sunshine with a new fervor, determined to go forth and take better photographs. Similar reactions were observed in such far-away-from-each-other cities as Sacramento, Calif. and Charleston, W. Va.

"Sometimes," he said, "the enthusiasm was nearly disastrous."

He mentioned a night in Colorado Springs, Colo., where he told a huge audience how fortunate all local photographers were to have (a) a magnificent high overlook with perfect framing, (b) one of the most beautiful full moons Mr. Benser had seen in thousands of miles of travel, and (c) perfect atmospheric conditions for photographing it...that very night.

"Immediately after this presentation," announced Benser, "I am going out to that spot to photograph the moon." The statement was to become a nemesis. For two hours more than two hundred automobile



AUTHOR BENSON autographs copies of "More Color Magic."

loads of enthusiastic photographers zoomed from overlook to overlook, trying to locate the one which would magnetize the photographic ambassador from Wetzlar. Such a profusion of traveling headlights made it impossible, of course, for him to shield his lens from automobile lights long enough to achieve the objective. He finally despaired, packed up his camera, and retired for the night; as he did so, more photographers zoomed into view, hunting the Utopian overlook. They're still hunting, he assumes.

During the next few minutes of the interview we gleaned from Benson observations such as: lack of time induces Americans to take photographs machine-gun style instead of concentrating upon fewer but better pictures; an abundance of color films, and a profusion of makes of cameras, meters and accessories, tend to confuse rather than clarify the mind of the photographic amateur; the tremendous advantages inherent in precision-made mechanisms and optics are not truly appreciated by many people who seem to have insufficient time to view their pictures, much less take them.

How did he travel across America? In a Volkswagen Microbus. Was this mode of travel satisfactory? Oh, yes; in fact, during several snowstorms the little gearshift conveyance passed by hundreds of stalled, helpless gearshiftless American cars. Was the small car a handicap in picture-taking? No, on the contrary, it was possible to drive close to a cliff-

edge and shoot down from the slightly higher car seat very advantageously; frequently, of course, Benson crawled atop the little car to obtain photographs not visible to riders in low-slung automobiles.

Would Mr. Benson have any specific advice for amateur photographers? Oh, yes; in fact, he has just completed a new book, "More Color Magic," which is filled with pertinent, useful, adequately-illustrated advice. This book, with new photographs and new approaches, is a sequel to his "35mm Color Magic." But...if he might give Americans advice about photography in one word, it would be: walk.

"Not only is it healthful to walk," concluded Benson, "but this is a sure road to more and better photographs. While riding along the highway at 50 miles an hour we pass by thousands of beautiful photographs, never taking a one."

"OLD MASTER" effect is the reward for forethought and patience about lighting in this Benson photo. Hasty shooting downgrades much amateur work, he reminds audiences.



"the third eye" / *photographs by Manuel Komroff*

a group sets itself an experimental challenge

Manuel Komroff is renowned internationally as a writer, editor and translator. He has also been a Leica photographer almost ever since there has been a Leica. Komroff was one of the 35mm pioneers in the 1930's who experimented tirelessly with films, developers, enlargers. It was the duty of all serious 35'ers in those days to "improve the breed" and prove that their little cameras could match the big ones in photographic quality.

The need to prove the technical ability of the 35mm camera has long since passed, thanks to film, optical, and design technology. But there are some photographers who must always have a challenge to face, lest they lay aside the camera, never again to pick it up. Komroff is one such photographer. With technical quality no longer a problem, he has turned to the challenge of content. Together with Nathan Resnick, Professor of Art at Long Island University

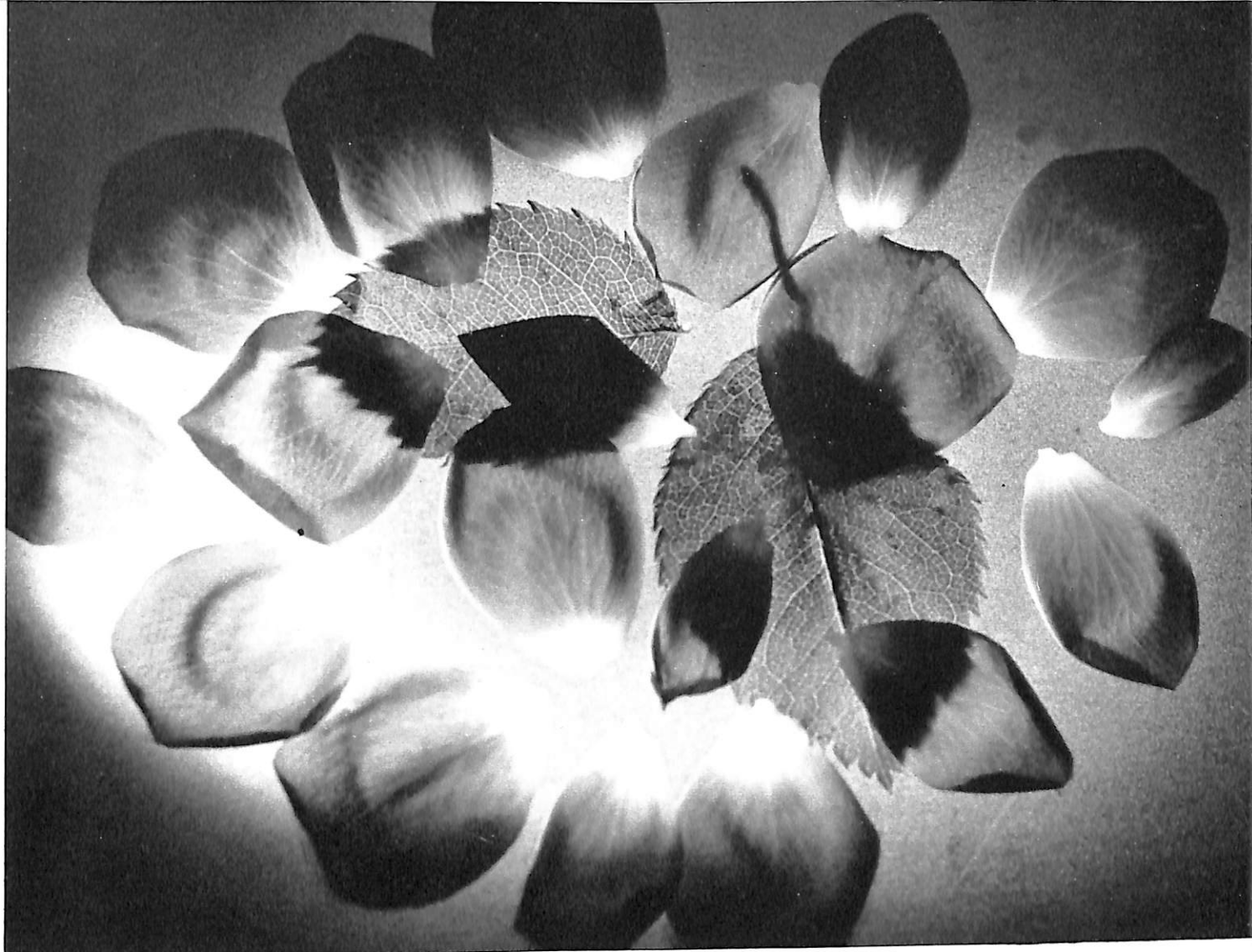
Witness. This is actually a photograph of a photograph of an eye taken at 19" with the Dual-Range Summicron. A blown-up print was placed on a table and covered with sand and pebbles and rephotographed to produce this print.



Susanna and the Elders. A print from two sandwiched negatives, one old, one new. The nude was done with the discontinued soft-focus Tambar; the other negative is a section of a Persian rug shot with the 50mm Summicron.







The Atom Rose. Rose petals and leaves were put between glass, lit from below and photographed from above.

and painter-photographer Konrad Kramer, he has formed a group dedicated to subjective photography. Theirs is an attempt to go beyond the normal vision of the eye and to produce images of ideas rather than of matter.

But let them tell it. The *Introduction* to an exhibit of the work of these three photographers says, in part:

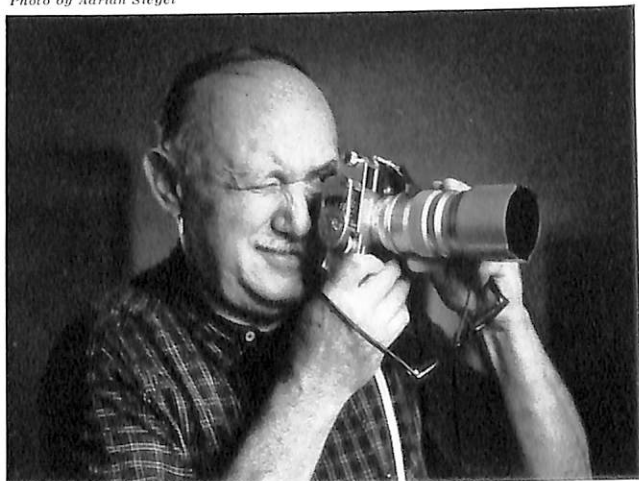
"The Third Eye is the eye of creation.

"A camera has one eye. It can record only a fragment of the visual world. The photographer carries with him the second eye. This is the eye of selection. The artist has a Third Eye, the eye of creative imagination. It is this Third Eye that can penetrate into our inner world.

"What is our project? Our project is to turn the cold glass eye of the camera into a penetrating Third Eye that is capable of recording ideas and bringing light and understanding out of our inner and hidden world..."

Later this year, the United States Information Agency plans to circulate the "Third Eye" exhibit abroad. The Agency, which sponsored the international tour of the large "Family of Man" show, is interested in the new exhibit as an example of American experimental photography.

Photo by Adrian Siegel

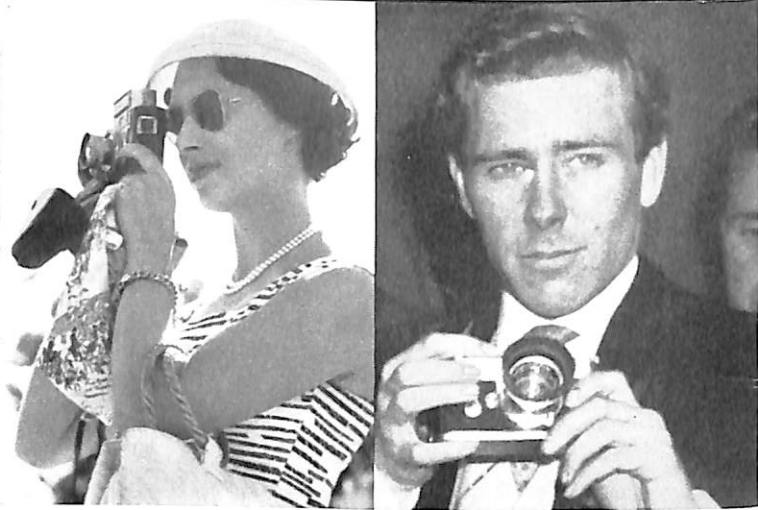


focusing on...

keeping up with the -Joneses. The photographic opinions expressed by Britain's Princess Margaret Rose and her new husband Antony Armstrong-Jones are their own and do not necessarily reflect those of the editors or the magazine. On the other hand, they just might. In any event, we print these pictures for the express benefit of all married male Leica owners (your editor included) whose wives claim that photography is too complex a hobby for women. Prove to her that Mrs. (Armstrong-) Jones doesn't find it so at all.

Leica Fotografie. Now is your chance to get acquainted with the English edition of the German publication *Leica Fotografie*. As you may know, it is devoted to photography with our favorite camera. Back issues of the European magazine for 1957, 1958

U.P.I. photos



and 1959 are available at a special introductory price of \$3.50 for one year (6 issues) or any combination of six issues. For two issues, the price is \$1.00. Regular subscription rate is \$4.50 per year.

The magazine is available from: Rayelle Foreign Publications, 76 W. Cheltenham Ave., Philadelphia 44, Pa.

correction. In our last issue, the minimum aperture of the new 200mm Telyt f/4 lens was given as f/32. It is actually f/22.

connoisseur's corner...



the panorama head

EVER SEE A WIDE-ANGLE TELEPHOTO PICTURE?

For those pictures beyond the wildest hopes of any wide-angle specialist of a generation ago, there were the Leitz panorama heads for the Leica—one model for 50mm lenses and a second (with interchangeable control rings) for Leitz lenses of other focal lengths.

The panorama head was used with an angle bracket which screwed into the tripod socket of the Leica and was then mounted on the panorama head so that the camera was over the center of the head. The camera could also be mounted vertically on the bracket. Another feature was a shoe which accepted a spirit level. This centered support combined with a leveling device prepared the Leica for panoramic use even in a complete, 360° circle if need be. A tripod was also necessary, and a sturdy ball-and-socket head simplified the leveling-up process.

The calibrated rings of the panorama head had click-stops numbered 1, 2, 3, etc. Each represented a successive frame which slightly overlapped the pre-

ceding one in the panorama. The number of exposures necessary to complete the picture increased with the increasing focal length of the lens used, because of the increasingly narrow angle of the longer lenses. For instance: only seven horizontal frames were necessary for a complete circle with a 35mm lens; with a 200mm lens, on the other hand, you would have needed 35 exposures—an entire roll of film. Finished prints could be matched perfectly in making the completed pasted-up panoramic picture.

To change rings on the panorama head when you changed lenses, all that was necessary was to turn the ring to the No. 1 mark and then slip it off the panorama head. The new ring was then slipped on in place of the former one.

The Leica was then lined up with the subject, (properly leveled, of course) so that the first shot of the panoramic sequence was taken at the 1 marked on the ring. Subsequent shots were taken in numerical order on the ring's click-stops.

Though it never helped you to capture the decisive moment, the Leitz panorama head did make possible unique effects—among them a sort of wide-angle-telephoto picture. That is, you could cover a supremely wide (360° if you wished) horizon without diminishing the image size or changing the perspective in order to do it. If you needed a 135mm or 200mm lens to pull in the background of a landscape, for instance, you could use it yet include as wide a horizontal angle of acceptance as you wished. *Al Novick*

an amateur makes news

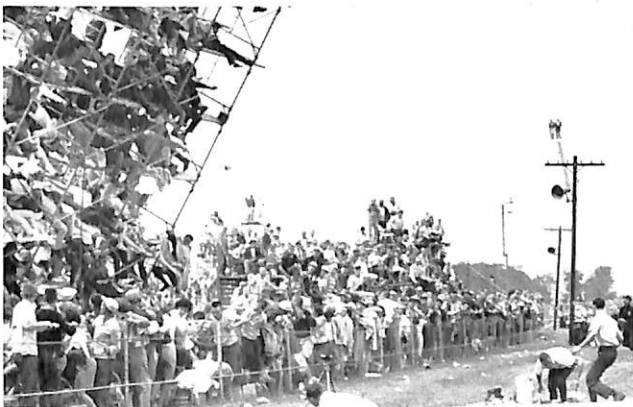
pictures by hobbyist hit page one

When temporary scaffold-seats collapsed at the Indianapolis Speedway last Memorial Day, one photographer – and only one – got a picture sequence of the accident. He is architect and amateur Leicaman J. Parke Randall, for the past five years a member of the Speedway Photography Staff of the *Indianapolis News*. His pictures gave the *News* a real “beat” and

hit the front page of newspapers all over the country.

Randall and several other non-professionals assist *News* staffers each year in covering the big race as well as the preliminary qualifying run-offs. This year, Randall was stationed at the northeast turn of the track, scene of a big pile-up in 1958. He was shooting the pace lap, his 90mm Elmar at f/11 and focused so that everything was sharp from 40 feet to infinity. Suddenly, over the roar of the engines and the cheers of the crowd, he heard frightened screams behind him. Instinctively, as he swung around, he began to squeeze the Leicavit Rapid Winder on the baseplate of his IIIf, shooting as fast as he could. Naturally, there was no time to refocus. “I really didn’t realize what I was shooting,” he said. “The impact of it didn’t hit me until it was all over.”

What he was shooting, of course, was the accident which killed two and injured 70 spectators. In the brief seconds before the structure hit the ground, he took six pictures, plus another six or eight immediately after!





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